



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

the Madonna, and the Salamander Fritz des Ersten are represented. The Pottenkants of Holland show frequent flower pots with tulips; the genuine *points de France* of Louis the fourteenth are adorned with all sorts of miniature figures of the most delicate work; ladies, for example, with falcons, huntsmen, little boats &c. and even portraits of royal personages are to be met with. Points d'Angleterre and Brussels lace have dancing peasants, with bagpipe players à la Teniers, palm-trees and large naturalistic ferns.

Especially remarkable is a piece of linen stamped by press in the Austrian Museum on which are represented a female figure playing the guitar, and another with an infant Christ, within a wreath of flowers, after the manner of de Chein partly executed in embroidery. Chantilly and after it the Erzgebirge productions have brought into use naturalistic bouquets in black lace and silk blond, with wreaths and whole shrubs of picturesque conception. More lately this kind became quite deteriorated, for we see female figures wearing lace mantillas, promenading in a fir forest or English garden as a back-

ground, holding a fan in the hand whose surface displays a jockey in a race-course.

Thus then we see that figures in lace may be allowed where, in the spirit of the old Italian lace, the human and animal forms are made subject to the general conventional type, and so in some degree are even converted into an ornament. Hence, the smaller scale proves the more favourable, for it requires no execution beyond a mere slight intimation. Still the artist must go to work with moderation, so as not to mistake the nature of lace, and to abuse it for the purpose of deception, since his task must be directed to the attainment of quite a different charm. Just as little should figures be entirely excluded for the department of lace, or even of body linen for we may look with no less pleasure upon it, if decorated modestly with dolphins, birds &c. than on woven or embroidered garments, or on gold-ornaments for the adornment of the person. As for landscapes and architecture, genre scenes and naturalistic plants, which last, as destitute of colour, must lack their greatest charm, we leave them with pleasure to the Anathema of criticism.

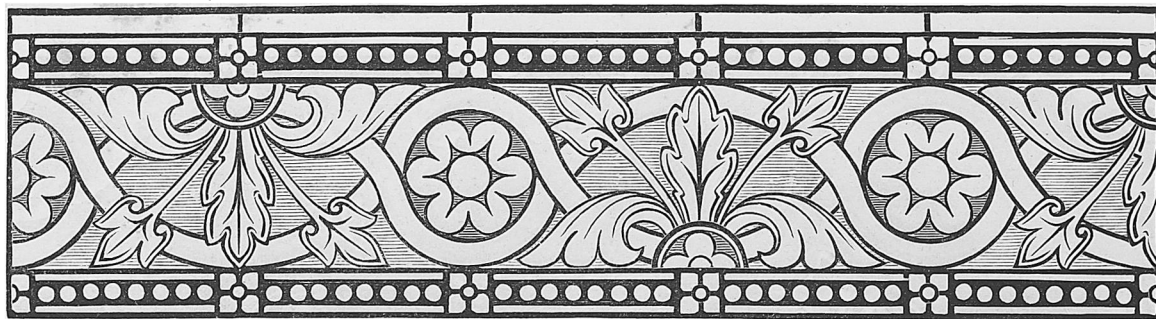
SPECIMENS OF ORNAMENTATION.



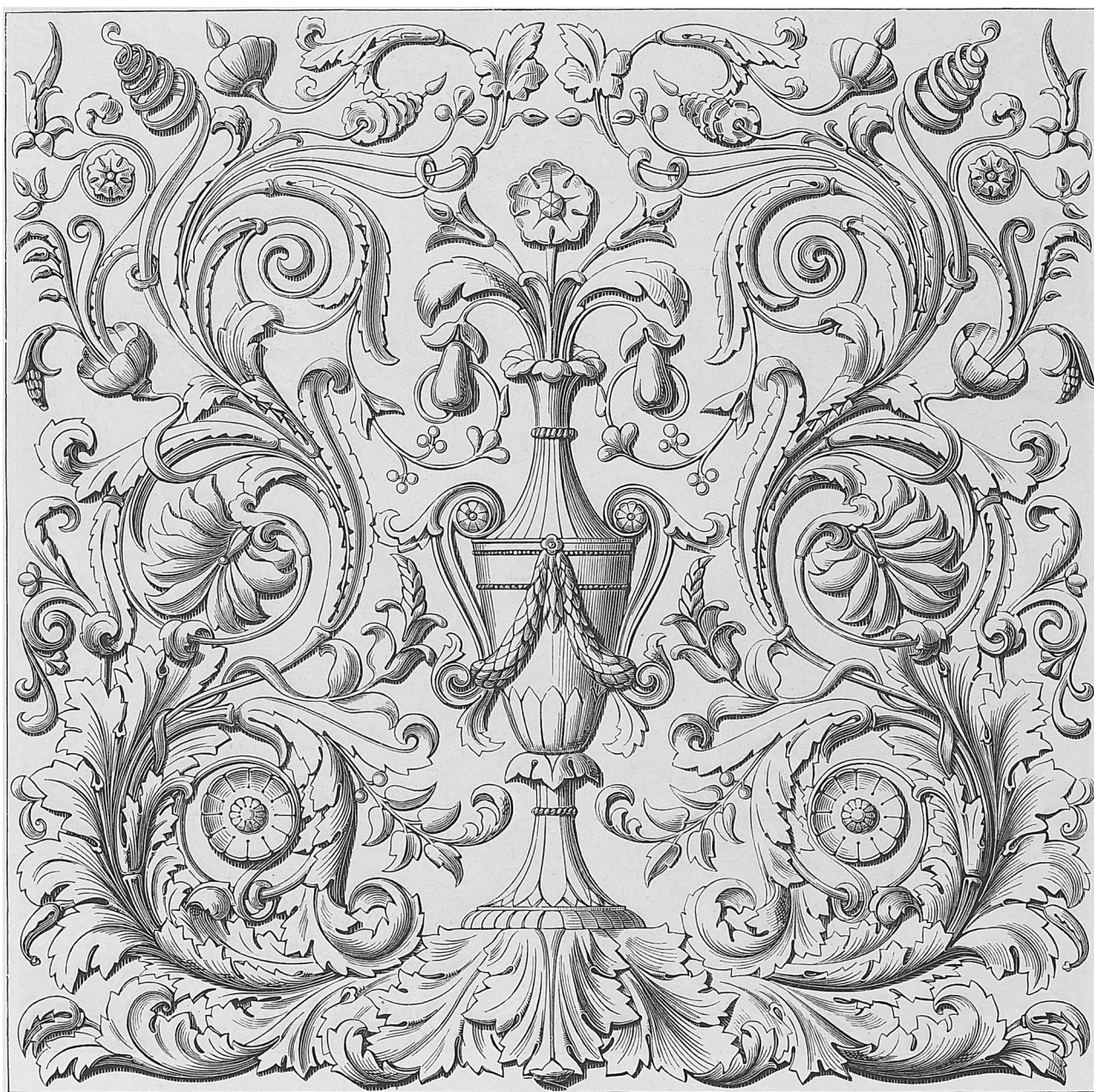
Nº 1. Marble Relief by Luca della Robbia in the Museo Nazionale in Florence.



Nº 2. Stuff Pattern in Crimson Silk from Madrid, seventeenth century.



N° 3.



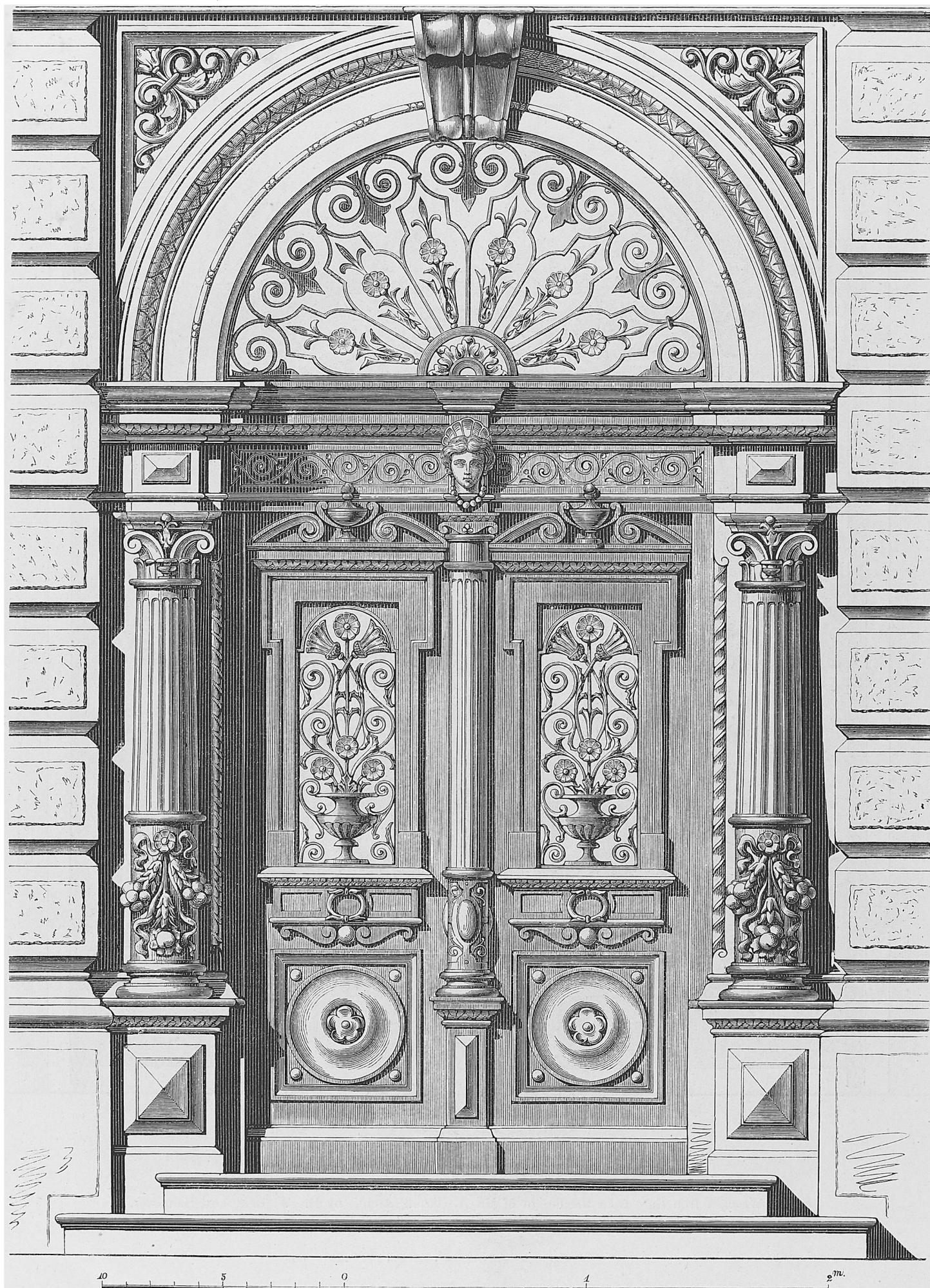
N° 4.

N° 3. Border of Stained Glass Window by Mr. Wladimir Schwertschkoff in Schleissheim near Munich.

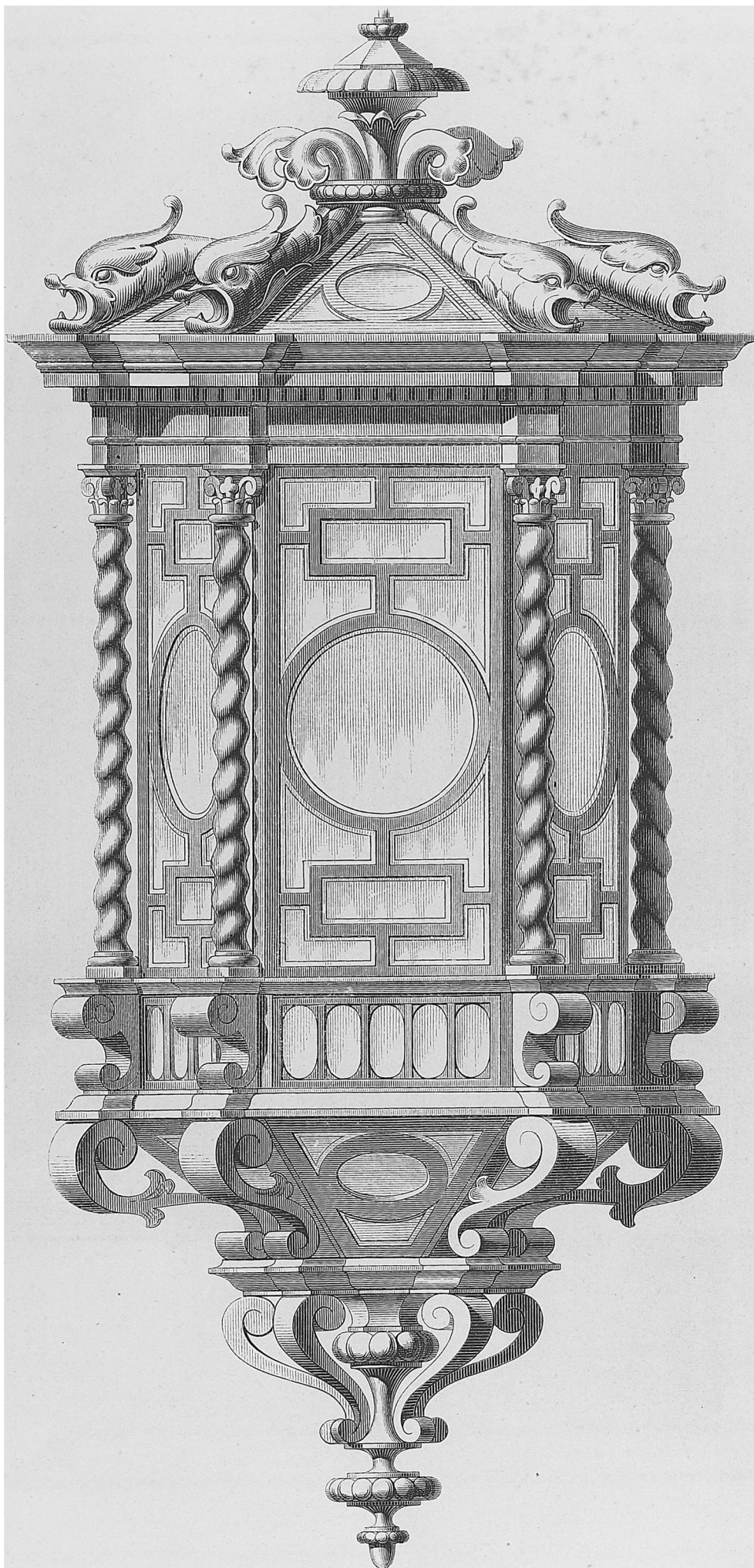
N° 4. Panel Ornament from the design of Mr. J. Bormann, manufactured in the Art Iron Works of Messrs. Dankberg Brothers in Berlin.



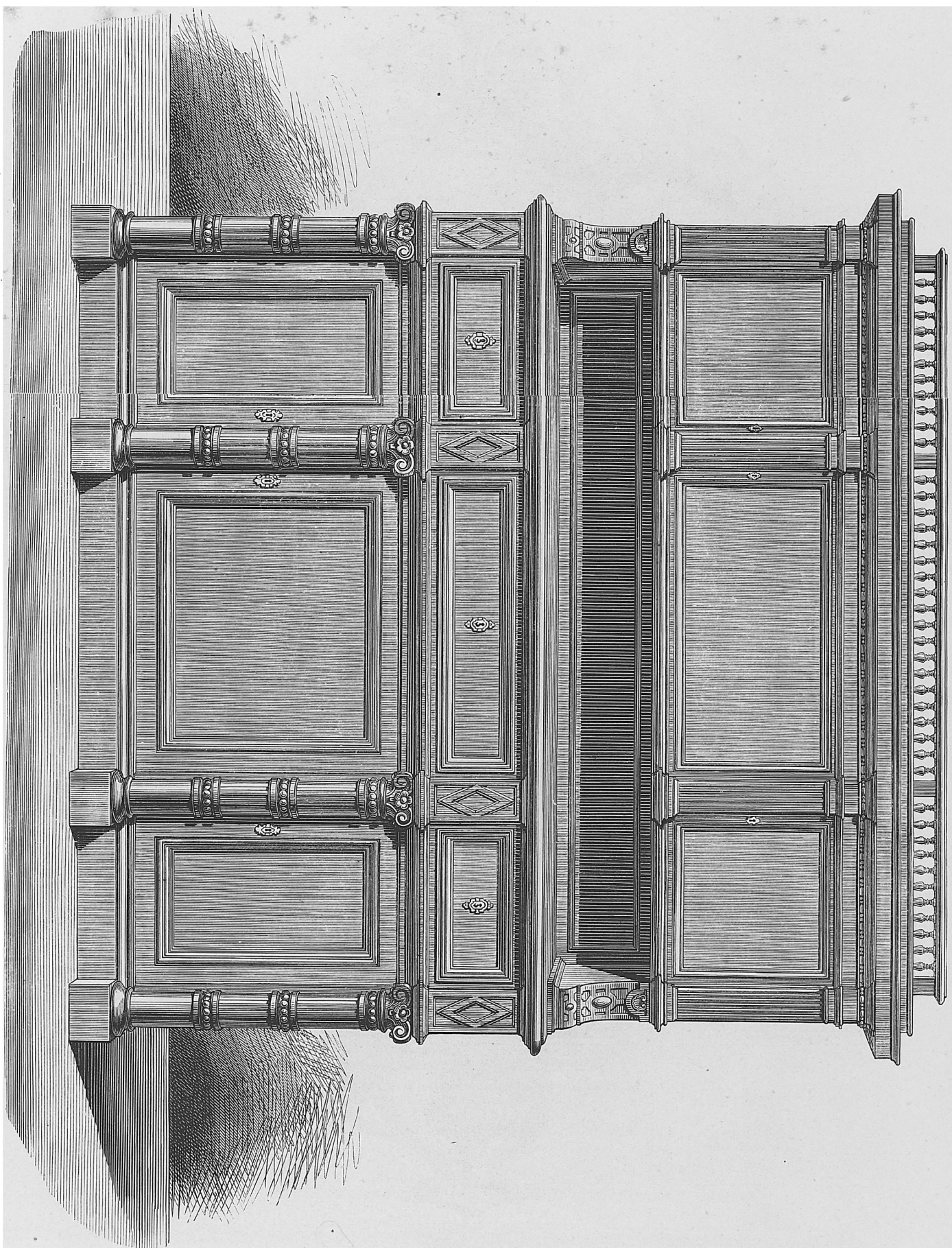
Nº 5. Wrought Iron Gate from the design of Mr. A. Narten, Archt., by Mr. W. Hengst in Hannover.



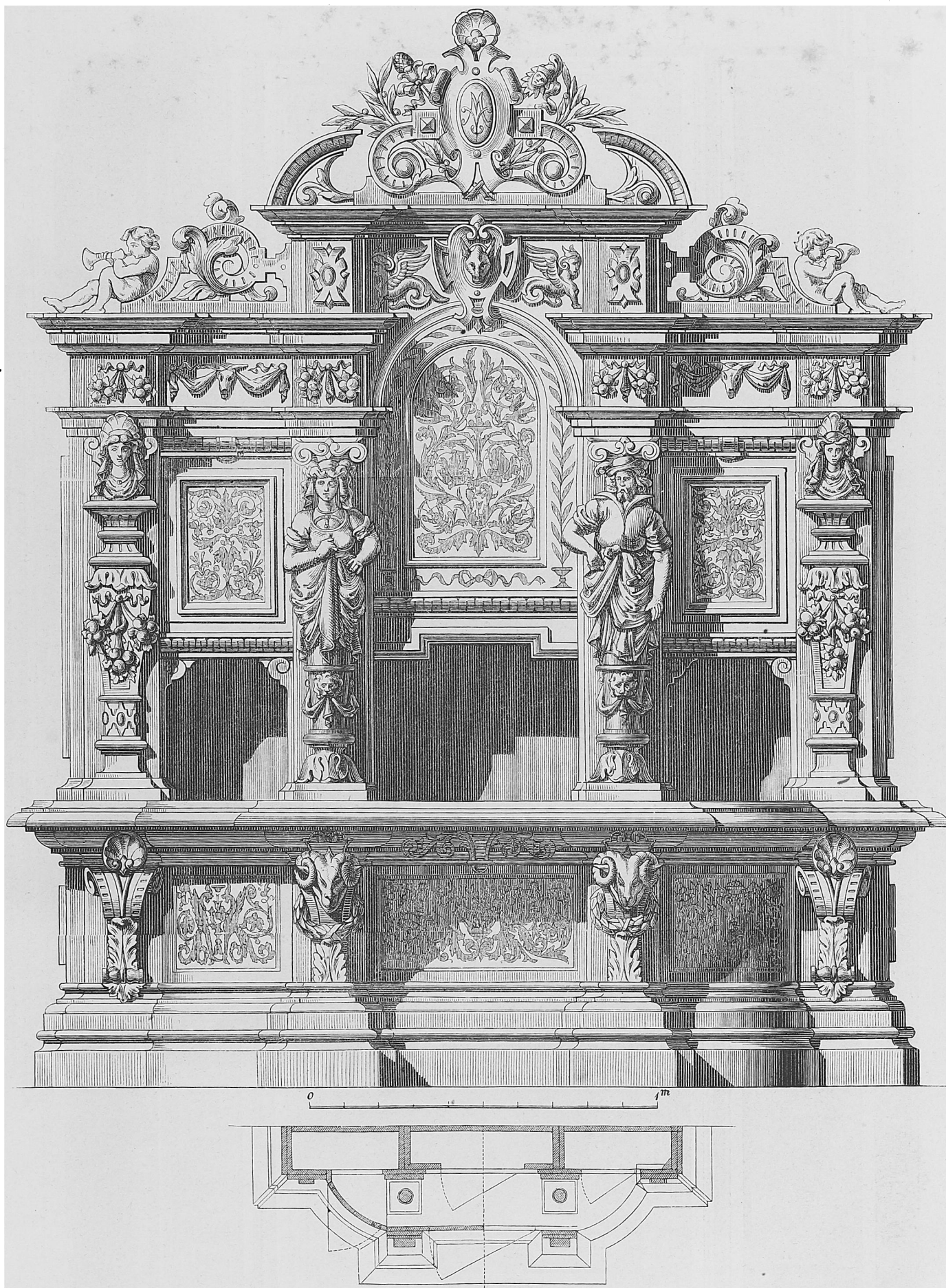
Nº 6. Design for a Doorway by Prof. Victor Myskovszky in Kaschau.



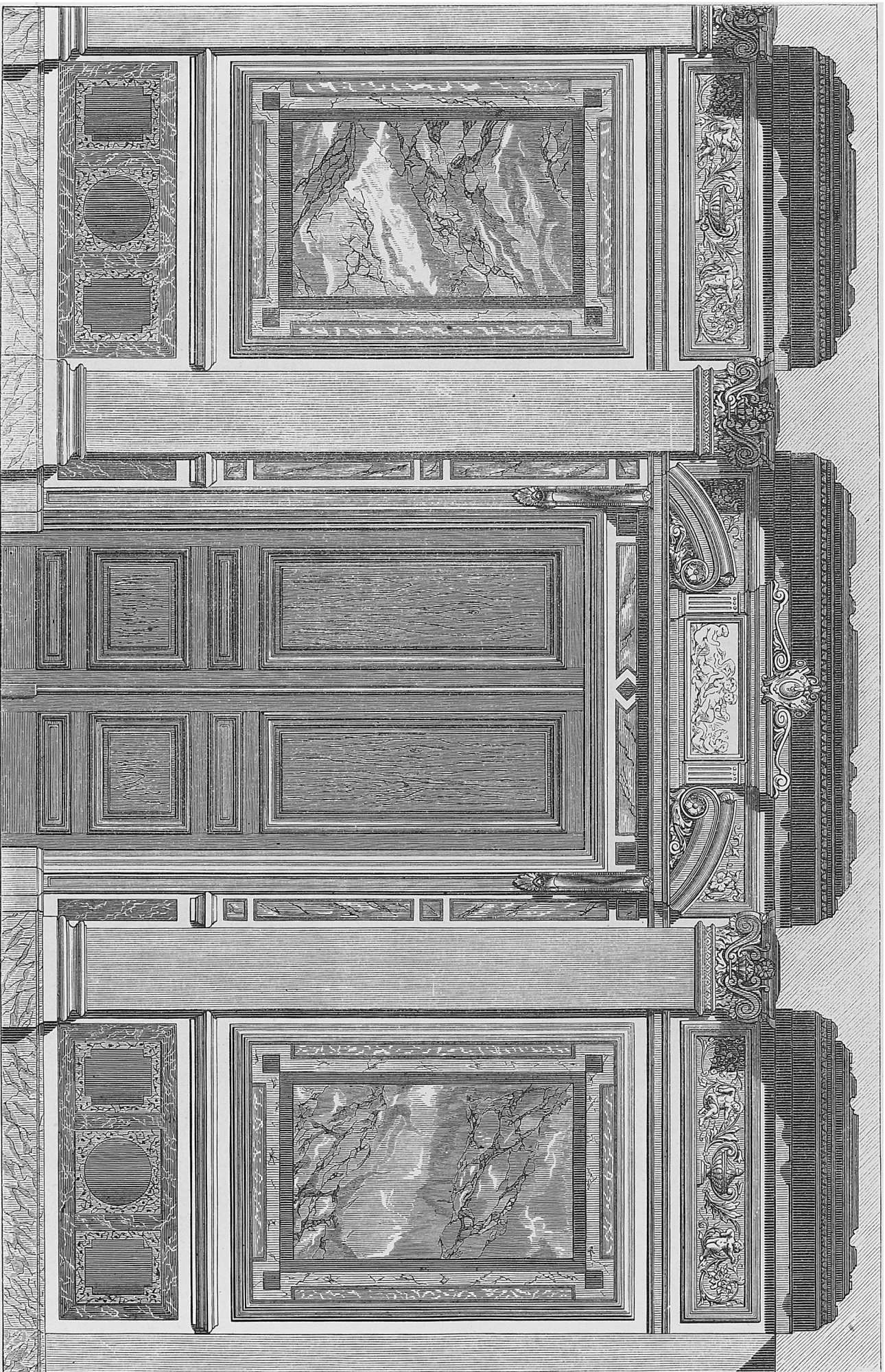
Nº 7. Lamp Pendant in Museo Correr in Venice, from a drawing of Prof. Victor Myskovszky in Kaschau.
The Workshop. 1876.



N° 8. Buffet, designed and manufactured by Mr. Fr. Schonthaler in Munich.



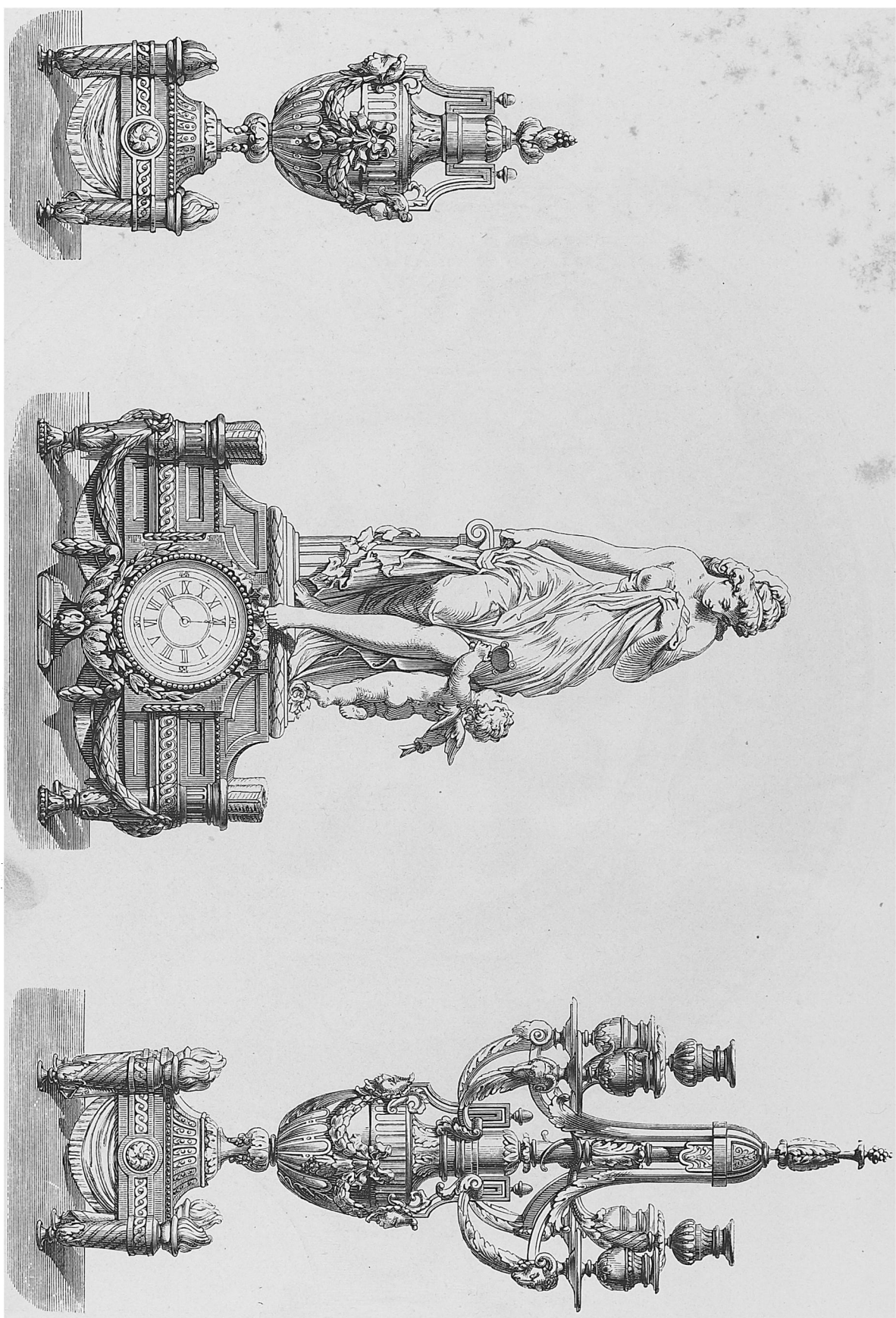
Nos 9 and 10. Design for a richly carved Buffet by Mr. Ph. Heussler in Würzburg.
Details N° 1 of Supplement.



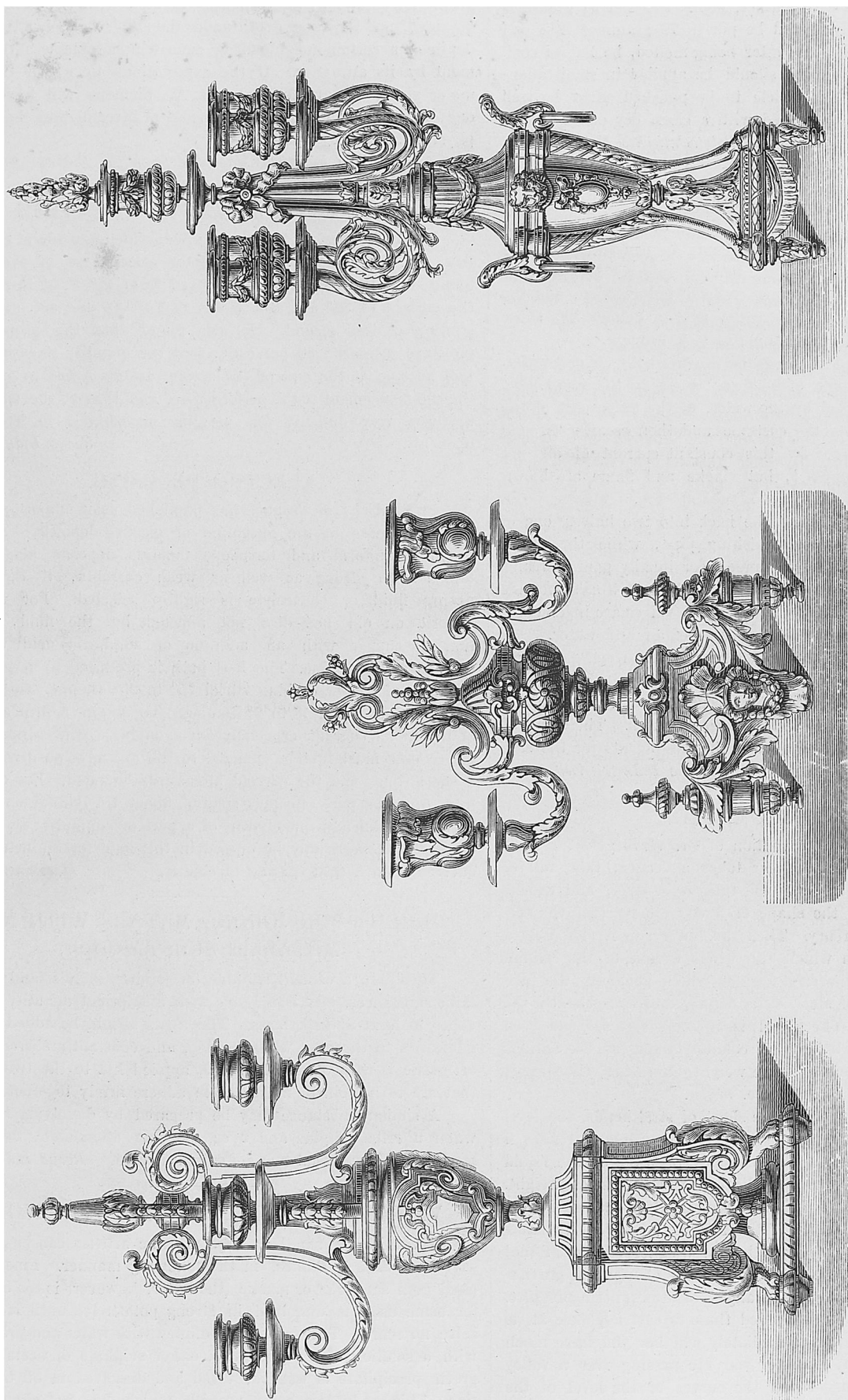
N° 11. Design for a Vestibule by M. E. Guillaume, Archt., Painting by Mr. Ouri in Paris.
From M. César Daly's „*L'architecture privée au XIX siècle*“, edited by Messrs. Ducher and Cie. in Paris.



Nº 12. Epergne in Silver, designed by Messrs. Ihne and Stegmüller, Archts. in Berlin.



Nos 13—15. Vase, Clock and Candelabrum, Style Louis XIV, designed and manufactured by M. J. Lefèvre in Paris.



N^o 16. Candelabrum, Style Louis XIV; N^o 17 Candlestick, Style Louis XV; N^o 18 Candelabrum, Style Louis XVI, designed and manufactured by M. J. Lefèvre in Paris.

Nos 2 and 3 of Supplement show designs for a Regulator and Clock by Prof. W. Bäumer in Vienna.